

BOOK 2

# GUITAR PLAYING

MADE EASY  
FOR  
*Everyone*

by  
JOSEPH M. ESTELLA  
and GEORGE ROBERTS

A modern, easy direct approach to guitar fundamentals. Adaptable to class or individual instruction.

\$1



# Guitar Playing Made Easy For Everyone

## BOOK 2

By

Joseph M. Estella and Geo. Roberts

### Foreword

The modern, easy and direct approach which characterized Book One of this course, is continued in the plan of Book Two, after a brief review of the notes and chords previously learned.

The melodic material offers a big variety of well known songs, with all necessary technical problems and exercises included. Most of the songs are arranged to be played as student duets.

The solo part introduces chord fill-ins along with the melody notes, making the songs more interesting and enjoyable.

Visual aids are again employed extensively, and the course is still adaptable to class or individual instruction.

### The Authors

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# Rudiments of Music

Musical notation is composed of various signs and characters. The first to be noticed is the staff, consisting of five parallel lines and the spaces between them. On the lines and in the spaces, characters called notes are written to represent the sounds.

## The Staff and Notes



Immediately below and above the staff are the following two notes, D and G.



Higher and lower pitches, or sounds, than the above, are represented by short lines called leger or added lines, written above or below the staff.

## Leger Lines and Notes



The notes are named after the first seven letters of the alphabet and are employed over and over again; and when written in regular succession, with the first note repeated—after the seventh, a scale of eight notes will be formed; thus: A, B, C, D, E, F, G, A. Any one of the first seven letters may be the first or beginning of a scale; as: C, D, E, F, G, A, B, C.

## Treble Clef

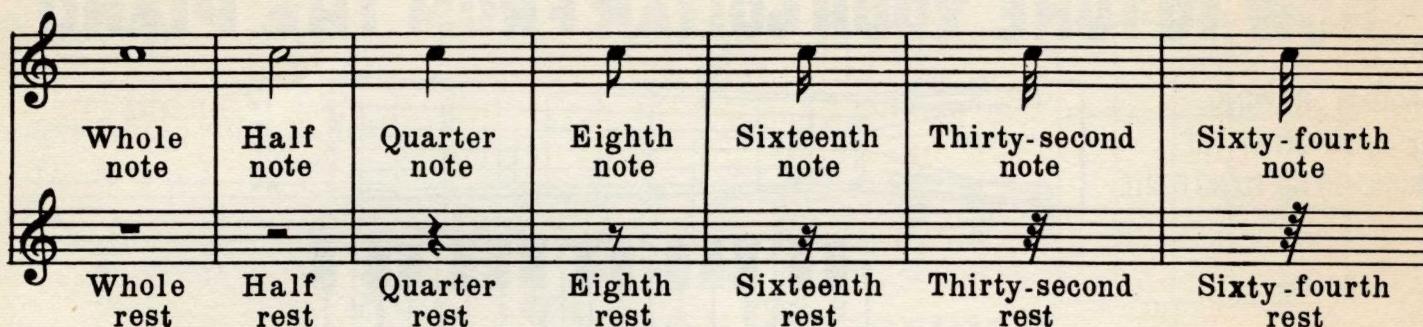
The Treble Clef, made thus , is always placed at the beginning of compositions for this instrument. It establishes the note G, on the second line of the staff and from it, all other notes are determined; either ascending or descending, as in the following example.



## DURATION OF NOTES AND RESTS

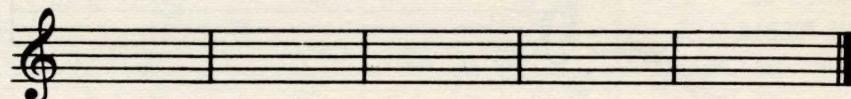
3

Notes and rests may be of longer or shorter duration.



## BARS AND MEASURES

Bars are used to divide the staff into measures a double bar is placed at the end of a strain.



## TIME MARKS

Time marks are fractions used to divide a musical idea into absolutely equal units or beats.

$$\frac{4}{4} = \frac{4 \text{ counts to a measure}}{\text{quarter note gets one count}}$$

$$\frac{2}{4} = \frac{2 \text{ counts to a measure}}{\text{quarter note gets one count}}$$

$$\frac{3}{4} = \frac{3 \text{ counts to a measure}}{\text{quarter note gets one count}}$$

$$C = \frac{4}{4} \text{ or Common time}$$

## FINGER-BOARD CHART

NUT

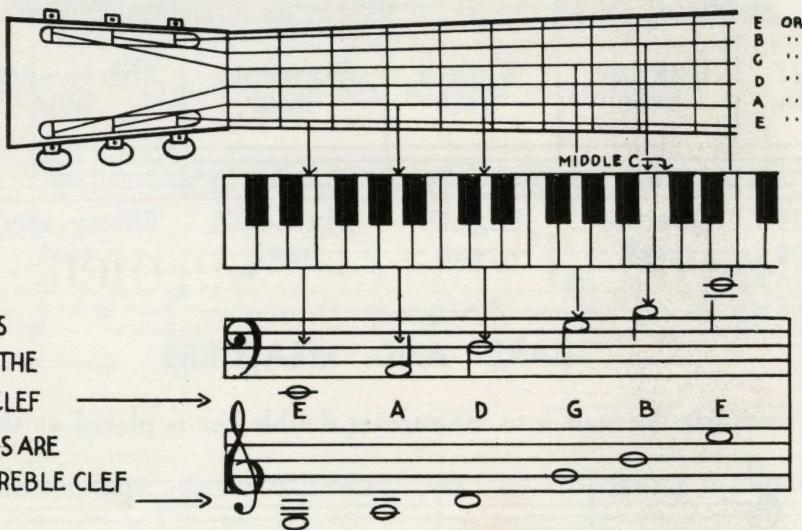
1st Fret    2nd Fret    3rd Fret    4th Fret    5th Fret    6th Fret    7th Fret    8th Fret    9th Fret    10th Fret    11th Fret    12th Fret    13th Fret    14th Fret    15th Fret    16th Fret    17th Fret

# THREE WAYS TO TUNE THE GUITAR

## HOW TO TUNE YOUR GUITAR FROM THE PIANO

DIAGRAM SHOWING  
THE LOCATION OF THE  
STRINGS ON THE PIANO FORTE

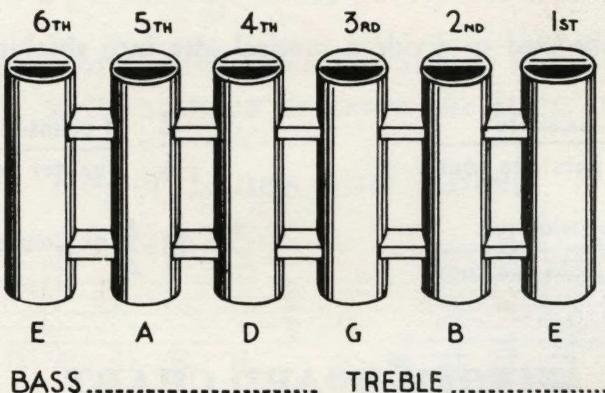
THE GUITAR IS  
TUNED FROM THE  
BASS CLEF →  
THE OPEN STRINGS ARE  
WRITTEN IN THE TREBLE CLEF →



## GUITAR TUNER

### IMPORTANT

The strings of the guitar must  
be tuned one octave below the  
corresponding tones sounded  
by the tuner.



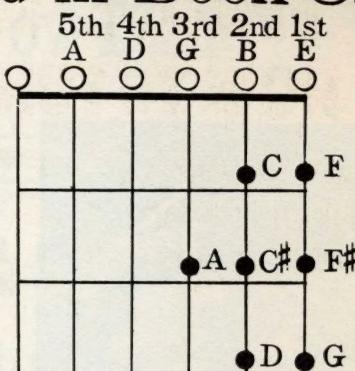
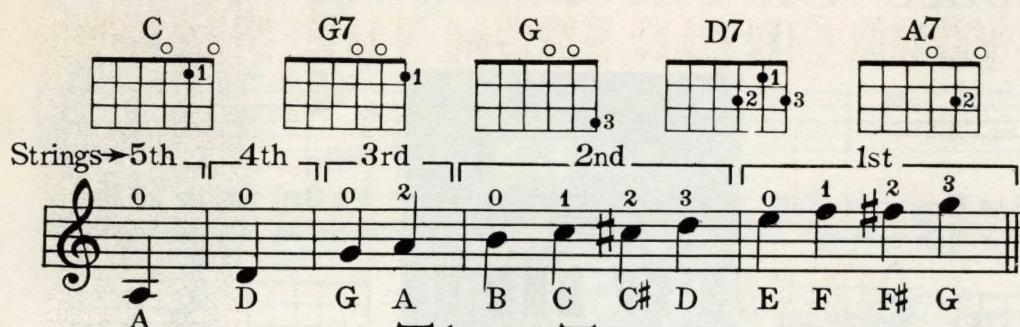
WHEN A PIANO IS NOT AVAILABLE, THE GUITAR TUNER WILL BE FOUND A VALUABLE AID TO THE BEGINNER IN LEARNING  
TO TUNE. IT CONSISTS OF SIX BLOW PIPES PITCHED E-A-D-G-B AND E. TO WHICH THE SIX STRINGS OF THE GUITAR MAY BE TUNED..

## HOW TO TUNE WITHOUT AID OF PIANO OR TUNER

TUNE THE E OR 6<sup>TH</sup> STRING AS LOW AS WILL PRODUCE A GOOD TONE. THEN PLACE THE FINGER DIRECTLY BEHIND THE 5<sup>TH</sup> FRET OF THE 6<sup>TH</sup> STRING AND TUNE THE OPEN 5<sup>TH</sup> STRING IN UNISON. THEN PLACE THE FINGER DIRECTLY BEHIND THE 5<sup>TH</sup> FRET OF THE 5<sup>TH</sup> STRING AND TUNE THE OPEN 4<sup>TH</sup> STRING IN UNISON. THEN PLACE THE FINGER DIRECTLY BEHIND 5<sup>TH</sup> FRET OF THE 4<sup>TH</sup> STRING AND TUNE THE OPEN 3<sup>RD</sup> STRING IN UNISON. THEN PLACE THE FINGER DIRECTLY BEHIND THE 4<sup>TH</sup> FRET OF THE 3<sup>RD</sup> STRING AND TUNE THE OPEN 2<sup>ND</sup> STRING IN UNISON. THEN PLACE THE FINGER DIRECTLY BEHIND THE 5<sup>TH</sup> FRET OF THE 2<sup>ND</sup> STRING AND TUNE THE OPEN 1<sup>ST</sup> STRING IN UNISON . . . . .



## Review of Chords and Notes Learned in Book One<sup>5</sup>



# The Three Fishermen

Gaily

### All down strokes

\*Student Duet

TRADITIONAL

All down strokes

Solo

All down strokes

O, once there were Three Fish - er - men, O,

Acc.

*mf*

G D7 G D7 G

(p)

Small melody note is used to pitch the voice when singing and when playing the accompaniment part only.

A musical score for two voices and piano. The vocal parts are in G major with a treble clef, and the piano part is also in G major with a treble clef. The lyrics "once there were Three Fish - er men," are written below the vocal parts. The piano part consists of a repeating bass line of eighth notes.

Fisher, Fisher men, Fisher, Fisher men, O,

once there were Three Fish - er - men.

G D7 G D7 G C G

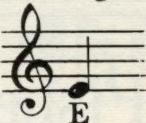
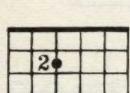
\* All songs in this book will be arranged for duet playing. Student should learn both parts.

# Two Tones On The D String

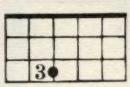
(E - F)



E = 2nd finger at 2nd fret on 4th string



F = 3rd finger at 3rd fret on 4th string



## Fourth String Tune

\*Small notes below are optional. They may be used by any student, who at this time is familiar with these notes, or by the teacher when playing the accompaniment part.

## London Town

TRADITIONAL

Moderato

Solo {

Acc. {

How man - y miles to Lon - don town? "Four

*mf*

G C D7

\*(P)

score and ten," Can I get there by

D7 G

can - dle light? Yes and back a - gain!"

C D7 G

# Introducing Eighth Notes

Two eighth notes ( ) = one quarter note ( )  
One eighth note ( ) =  $\frac{1}{2}$  count

- Down stroke
- ▽ Up stroke



Student should learn the melody using the regular size notes (quarter notes) before trying to add the small eighth notes

# Poor Lonesome Cowboy

### Moderately

## WESTERN SONG

Solo

I  
mp

Acc.

G

I don't have a {fa - ther}  
broth - er I

I don't have a {fa - ther}  
broth - er I

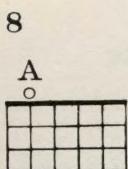
**Eighth notes in this song are optional**

A musical score for a two-part vocal piece. The top part is in G major with a treble clef, and the bottom part is also in G major with a treble clef. The lyrics are: "don't have a {fa - ther} {broth - er} to ride a - long with me, I'm a". The chords shown are D7 and G. The score includes a dynamic marking 'V' above the notes in the first measure.

A musical score for two voices and piano. The top staff shows lyrics: 'poor lone - some' followed by a repeat sign, 'cow - boy, a' followed by a repeat sign, 'poor lone - some' followed by a repeat sign, and 'cow - boy, A'. The bottom staff shows a piano part with a treble clef, a key signature of one sharp, and a tempo marking 'G'. The piano part consists of eighth-note chords.

A musical score for 'Home on the Range' featuring two staves. The top staff shows a vocal line with lyrics: 'poor lone - some cow - boy, and a long way from home. I home.' The bottom staff shows a piano accompaniment with chords labeled G, D7, G, and G. The key signature is one sharp, and the time signature is common time.

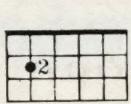
**8** Two Tones On The A String  
**A** (B-C)



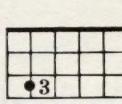
= 5th string (open)



B = 2nd finger at 2nd  
fret on 5th string



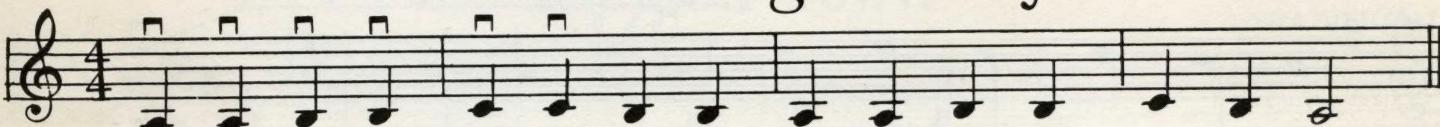
C = 3rd finger at 3rd  
fret on 5th string



### All down strokes □



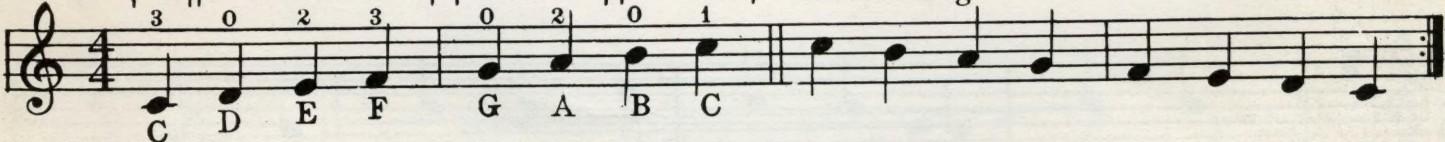
# Fifth String Melody



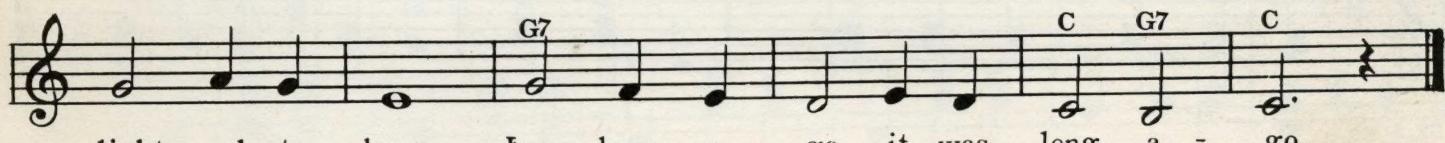
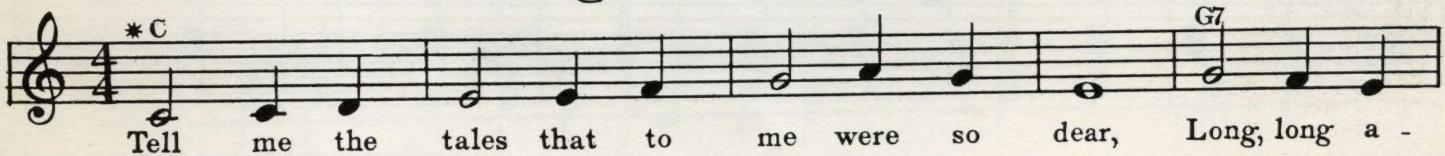
# Introducing Major Scales

A Major scale is a series of eight tones, extending from a key-tone to its octave, above or below.

SCALE OF C MAJOR  
Ascending      Descending



# Long, Long Ago



# Mountain Climbing

9

Sheet music for Mountain Climbing, featuring two staves of musical notation. The first staff uses a treble clef and a common time signature. The second staff also uses a treble clef and a common time signature. Fingerings are indicated above the notes in both staves.

## Sing A Song Of Sixpence

Gaily

FOLK SONG

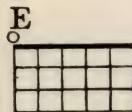
Sheet music for Sing A Song Of Sixpence. The vocal part is labeled "Solo" and the accompaniment part is labeled "Acc.". The vocal part is in common time with a treble clef, and the accompaniment part is in common time with a bass clef. The lyrics "Sing a song of six - pence, a pock-et full of rye;" are written below the vocal line, with "mf" dynamic marking and "C" and "G7" chord symbols. The vocal part ends with a fermata over the last note.

Continuation of the sheet music for Sing A Song Of Sixpence. The vocal part continues with the lyrics "Four and twen - ty black - birds, baked in a pie," with "G7" and "C" chord symbols. The vocal part ends with a fermata over the last note.

Continuation of the sheet music for Sing A Song Of Sixpence. The vocal part continues with the lyrics "When the pie was o - pened, the birds be - gan to sing," with "C" and "G7" chord symbols. The vocal part ends with a fermata over the last note.

Continuation of the sheet music for Sing A Song Of Sixpence. The vocal part concludes with the lyrics "Was - n't that a dain - ty dish to set be - fore a King?", with "G7" and "C" chord symbols. The vocal part ends with a fermata over the last note.

10



= 6th string (open E)

# Two Tones On The Low E String

(F - G)



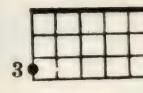
F = 1st finger at 1st fret on 6th string



F



G = 3rd finger at 3rd fret on 6th string



G

Use only down strokes □

6th String

## Sixth String Melody

## Review Of The Notes

6th      5th      4th      3rd      2nd      1st

E    F    G    A    B    C    D    E    F    G    A    B    C    C#    D    E    F    F#    G

## 'A Frangesa

(The French Girl)

Gaily

Music by P. MARIO COSTA  
Lyric by MABEL STEVICK

Ooh, La, La, La, La, La, My french girl is so

gay, the belle of all Pa - ree, Ooh, La, La, La, La, La, La, La, La,

C                    G7                    C

# Scale Of G Major

11

\*Key of G



\*Key of G = (one sharp (#) placed on the top line of the staff, making every F#)

## Buffalo Gals

WESTERN SONG

Verse-Rather Lively

Solo

Acc.

*mf*

1. As I was com-ing down the street, down the street, down the street, A  
2. (I) asked her if she'd mar - ry me, mar - ry me, mar - ry me, I

G D7 G

pret - ty gal I chanced to meet, and she was fair to see,  
asked her if she'd mar - ry me, and hap - py I would be,

G D7 G

Chorus

Bu-fa-lo gals, please come out to-night, come out to-night, come out to-night,

*f* D7 G

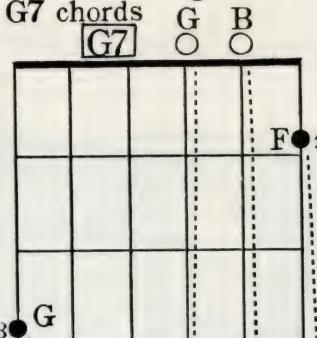
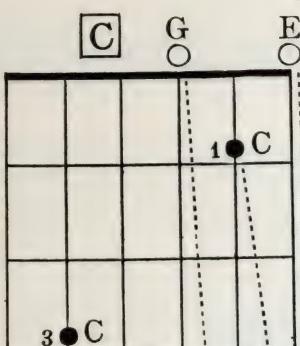
Bu-fa-lo gals, please come out to-night and dance by the sil-vry moon, 2. I moon.

D7 G G

# Combining Basses And Chords

(The start of forming the full or larger chords)

Using C and G7 chords



Musical score for "Row, Row, Row Your Boat":

Bass line (Bass): C G - C - E (chords) | G G - B - F (chords)

Chord progression: C G7 C G7 | G7 G7 G7 G7

The following song introduces melody and chord playing

## Row, Row, Row Your Boat

First, play the solo line, using only the large melody notes. Later try adding the fill-in chords, written in small notes.

ROUND

Moderato

Solo: Row, row, row, your boat, gently

Acc.: C G7 C G7 | G7 G7 G7 G7

*Note: x = Hold finger down while adding the chords when possible. (Refer to page 13)*

down the stream, (E) Mer - ri - ly, mer - ri - ly,

C G7 C | C G7 C | C G7 C | C G7 C |

mer - ri - ly, mer - ri - ly, life is but a dream.

C G7 C | C G7 C | C G7 C | C G7 C |

# Finger Study

(Holding the finger down)

In the following studies, try to hold the 3rd finger down while playing the chords. (Small hands should do their best to hold down when possible.)

1st C G7 C C C

Chords: C, G7, C, C. Fingerings: 3rd finger held down (x) for all chords.

(Notice that the 1st and 2nd lines, although written differently, are played the same way.)

2nd C G7 C C C

Chord: G7. Fingerings: 3rd finger held down (x) for the first two measures, then released for the last two measures.

## Oh Dear, What Can The Matter Be?

Moderato (*accentuate melody notes, but strum fill-in chords lightly*)

FOLK SONG

Solo C C C C

Acc. x x x x

*mf* Oh, Dear! What can the mat - ter be?

Chords: C, G7, C, G7, C, G7, C, G7. Fingerings: 3rd finger held down (x) for the first two measures, then released for the last two measures.

Dear, G7 Dear! What can the mat - ter be?

Chords: G7, G7, G7, G7, G7, G7. Fingerings: 3rd finger held down (x) for the first two measures, then released for the last two measures.

Oh, C Dear! What can the mat - ter be?

Chords: C, G7, C, G7, C, G7, C, G7. Fingerings: 3rd finger held down (x) for the first two measures, then released for the last two measures.

John - nny's so long at the fair. C

G7

Chords: G7, G7, G7, G7, G7, G7, G7, G7. Fingerings: 3rd finger held down (x) for the first two measures, then released for the last two measures.

# 14 Carnival of Venice



(Key of C = No sharps or flats)

Adapted by J. ESTELLA

Adapted by J. ESTELLA

**Moderately bright**

*the melody rests on second count*

Solo

The  
*mp*  
car - ni - val in Ven - ice,  
let us

Acc.

go to laugh and sing,  
*(C)* How

gay to be here in Ven - ice,  
*C* At fi -

es - ta in the spring, — The

G7 C

gon - do - las glide through the wa - ter As you

C G7

sing your tale of love, — Soft

G7 C

mus - ic is heard in the dis - tance, — While the

C G7

(Inside C chord, refer to page 27)

bright moon shines a - bove.

G7 C

# Bass Run Study

The Bass Run is a form of embellishment, which enhances the accompaniment and may be used instead of a chord.

3 2 0 3      3 0 2 3

Bass Run      Bass Run

## Ring, Ring The Banjo

Rather Lively      S. FOSTER

Solo      Acc.

Fill in chords opt.

Oh nev - er count the bub - bles, while wa - ters in the spring, The

(mf)      C      G7      C      (P)      G7      (P)

(Remember to play chords lightly)

young folks have no trou - bles, with this song that they sing.

\* C      G7      C

Bass Run.....

Ring, ring the ban - jo, I like that good old song, Oh,

f c      G7

come a - gain my true love, where have you been so long?

C      G7      C

\* Chords may be substituted in place of Bass Run.



# SKIP to my Lou

17

Lively

AMERICAN TRADITIONAL

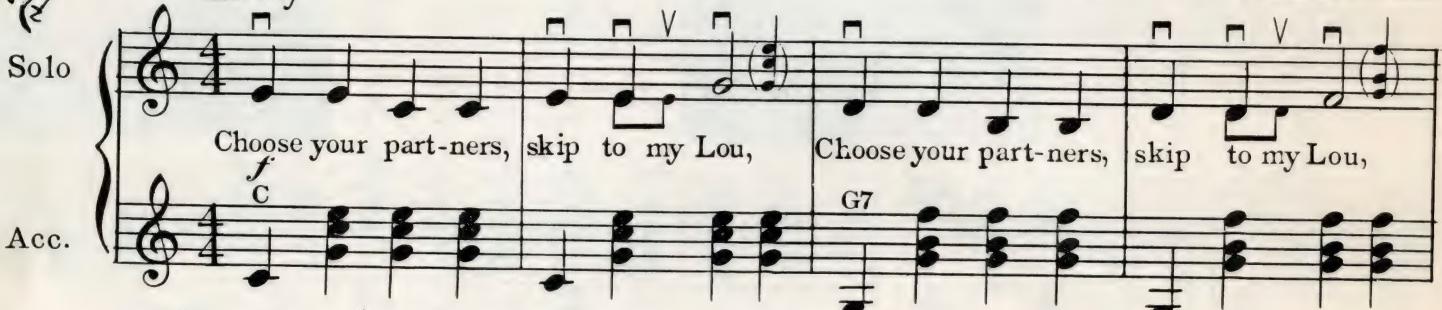
Solo { Lively

Acc. { AMERICAN TRADITIONAL

Choose your part - ners, skip to my Lou, Choose your part - ners, skip to my Lou,

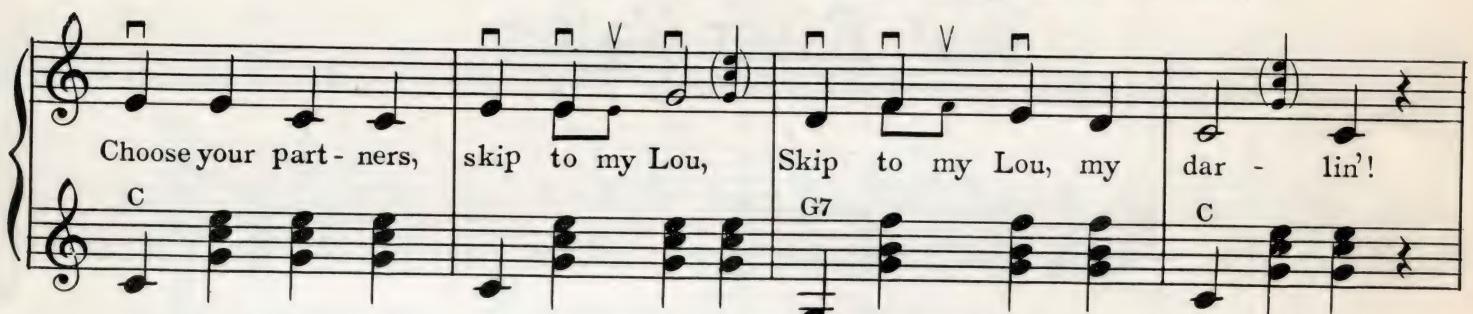
C G7

(Play the solo line first with large notes, before adding the small notes)



Choose your part - ners, skip to my Lou, Skip to my Lou, my dar - lin'!

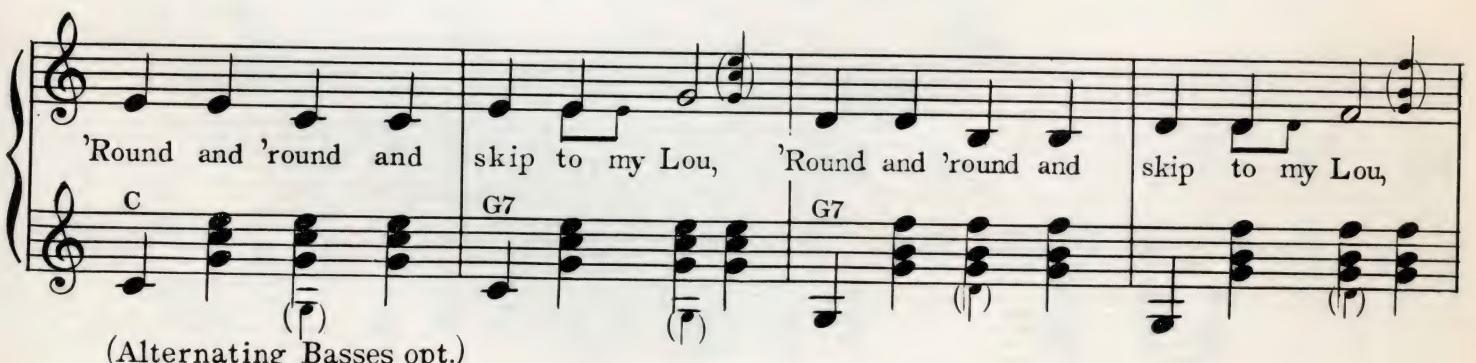
C G7 C



'Round and 'round and skip to my Lou, 'Round and 'round and skip to my Lou,

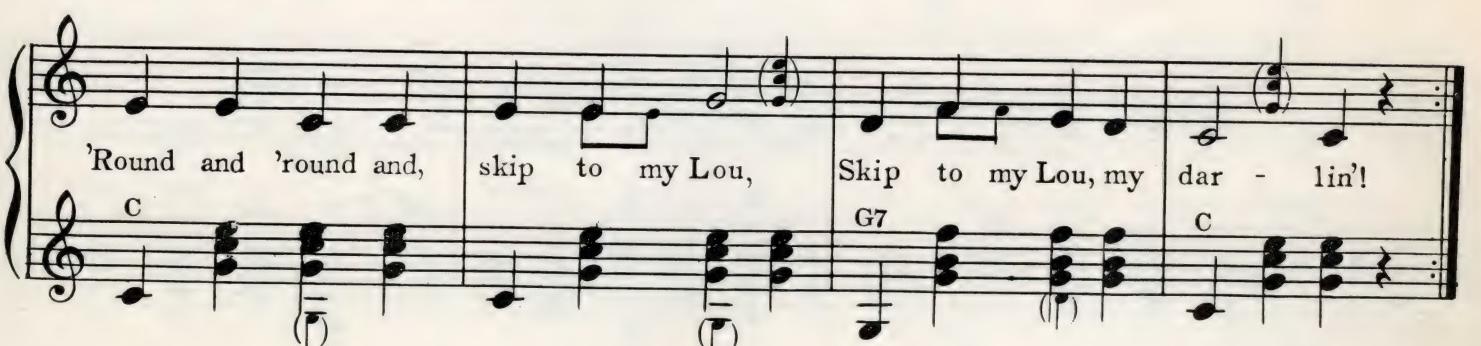
C G7 G7

(Alternating Basses opt.)



'Round and 'round and, skip to my Lou, Skip to my Lou, my dar - lin'

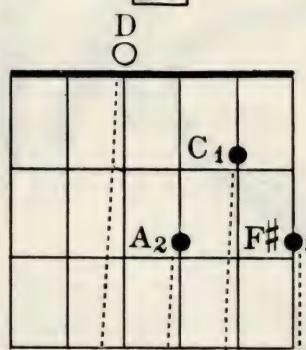
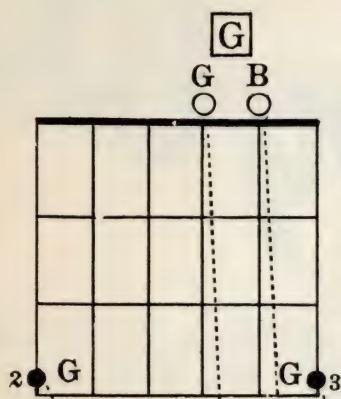
C G7 C



# Basses And Chords (Cont.)

(Key of G Every F#)

Using G and D7 chords

**D7**

**Red River Valley**

Key of G (one sharp) every F# except where the natural (♮) sign is used, which cancels or takes away the sharp.

Solo

From this val - ley they say you are leav - ing, I shall

Acc.

*mf*

G 3 G7 C

miss your bright eyes\_ and sweet smile, For you

G D7

take with you all of the sun - shine, That has

G G7 C

light - ened my life for a - while; Just con -

sid - er a - while, ere you leave me, Do not

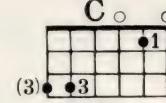
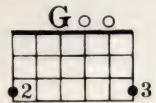
has - ten to bid — me a - dieu, And re -

mem - ber the red riv - er val ley, And the

girl who has loved you so true.

# Alternating Bass And Chord Study

(Repeat several times each)



*x* = (Hold finger down while adding the chords when possible)

Key of G (Every F#)

## The Lone Prairie

WESTERN SONG  
Adapted by J. ESTELLA

Rather slow

Solo {

Acc. {

Don't leave me here, (Don't leave me here) on the lone prai - rie,

*mp*

G 3 0 0

*x*

These words came low, and so mourn-ful - ly, From tir - ed

G D7 C G

(From tir - ed lips) of a youth who lay, Out on the sand,

G D7

1. 12.

at the close of day. Don't leave me day. *rit.*

D7 C G G C G

# Eighth Note Study

(With alternate picking, down ▨ and up ▩)

(picking simile)

Count 1 + 2 + 3 + 4 +

## Old Mac Donald

FOLK SONG

Gaily

Solo

Acc.

Old Mac - Don - ald had a farm, E - I - E - I - O! And

*mf*

G C G D7 G

on his farm he had some cows, E - I - E - I - O! With a

G C G D7 G

moo, moo, here, and a moo, moo, there; Here a moo, there a moo, Ev - 'ry where a moo, moo,

*f*

G

Old Mac - Don - ald had a farm, E - I - E - I - O!

G C G D7 G

# Building The A7 Chord

**A7**

(optional easy form)

(3rd finger opt.)

1  
2  
(3)  
2

0 1 1 0 (3) 0 0 0 0 0 0 0

A - C# - G (Bass) (chords) G - C# - E (Bass) (chords)

## I Whistle And Wait For Katie

Moderato

Solo

1. I am wait-ing, here to greet, Blue-eyed  
2. I am wait-ing, for my date, Skies are

Acc.

Kate blue with smile so sweet, Af-ter school's school at the  
and I feel great, When school's over as

end of the street, I whis-tle and wait for Ka-tie.

sure-ly as fate,

Bk. 2

# On the old Plantation

(ANGELINA BAKER)

SOUTHERN FOLK SONG

Words and Adaptation by J. ESTELLA

Verse - Brightly

Solo {

1. Oh way down on the old plan-ta-tion that's where I was born, I  
2.(Now) I did work, and I did sing, so hap-py all the day, 'Till

*mf*

G C D7

Acc. {

used to beat the whole cre-a-tion hoe-ing in the corn, 2. Now  
An-ge-li-na Ba-ker came and stole my heart a-way.

G C D7 G G

Chorus

An-ge-li-na Ba-ker, An-ge-li-na Ba-ker's gone,  
*f* G C G C D7

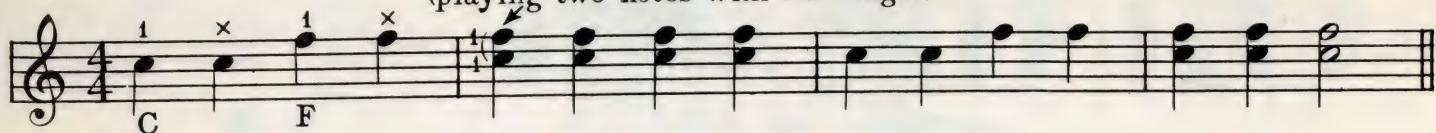
'Left me here to be a lone, and weep from night 'til morn.

G C D7 G

## 24 Preparatory Steps In Making The F Chord

First, the student should be able to play the C and F notes, (two notes) together with the first finger.

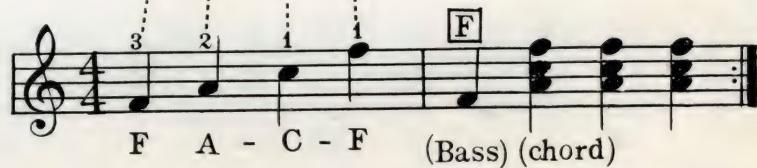
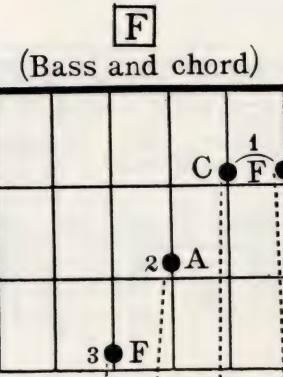
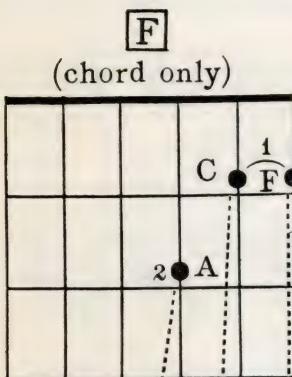
(playing two notes with one finger)



### Chord Tune



### \*Building The F Chord



\*The introduction of the F chord, has been purposely postponed, until the present time, because it is one of the most difficult for a beginner to finger and play clearly. The student should not become discouraged when clarity of tone is not achieved in the beginning. Persevere and gradually build the chord up in steps as presented above.

If it is impossible to play the three note chord (A-C-F) at first, it would be best, to develop the strength in the 1st finger. Practice playing only the C-F notes held down with the 1st finger. Then add the 2nd finger as soon as possible.

### Playing Three Note Chords With Two Fingers



Student should concentrate on playing the two notes with 1st finger, before adding the second finger.

# Come to the Sea

**VIENI SUL MAR**

Moderato

ITALIAN FOLK SONG  
Text by HARTEL and MABEL STEVICK

Solo {

Oh,  
*mp*  
C

G7

C

Row {

soft - ly with me.

F

3

The note (A) may be omitted

Sail {

with the tide, with our love as a guide,

F

G7

F

C

Oh, {

come to the sea.

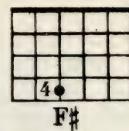
C

G7

C

# The Low G Scale

(Introducing F♯ with the 4th finger)



**(F♯)**

## Swing Low, Sweet Chariot

SPIRITUAL

Fill in notes opt.

**Slowly**

Solo

Acc.

G, C, G, D7, G

G, C, G, C, G

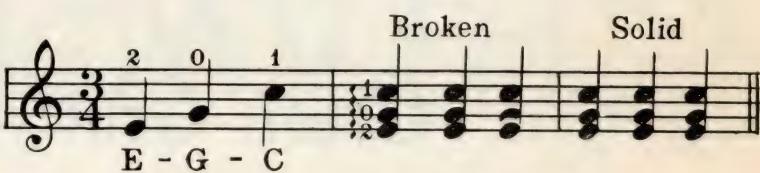
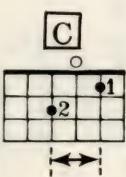
G, C, G, D7, G

# Learning To Play The Inside C Chord

27

The term "Inside Chord" means, all the notes in the chord, are located and played only on the inside strings.

The Inside C Chord here illustrated, uses the D-G-B strings only.  
Strum inside strings



## I Wish I Was Single Again

TRADITIONAL

Moderato

Solo { I wish I was sin - gle a - gain, I  
Acc. { C F C  
(Acc. part features Bass runs)

(A) may be omitted

1. 2. Inside C chord

The following study teaches the student, the location of notes, having the same names but are one octave apart.

## See-Saw

Sheet music for "See-Saw" in G major, 4/4 time. The melody is composed of eighth and sixteenth notes. Below the notes are fingerings: 3, 0, 0, 2, 2, 0, 3, 1, 0, 3, 2, 0, (4), 2, 0, 3. The lyrics are: G - G A - A B - B C - C D - D E - E F# - F# G - G.

## Green Grow The Lilacs

COWBOY SONG

Solo part for "Green Grow The Lilacs" in G major, 3/4 time. The vocal line starts with "Oh green grow the". The accompaniment consists of a steady bass line. The lyrics are: 1. Oh green grow the li - lacs, all spark - ling with dew, I'm 2. (I) once had a sweet - heart, but now I have none, Since G

Acc. part for "Green Grow The Lilacs" in G major, 3/4 time. The vocal line continues with "lone - ly my dar - ling, since left me, I". The accompaniment features a bass line with chords G, D7, and C. The lyrics are: lone - ly my dar - ling, since left me, I part - ing with care not for you, one, But she's gone and since G D7 C Since

Continuation of the accompaniment in G major, 3/4 time. The vocal line continues with "by our next meet - ing I'll hope to prove true, And she's gone and left me, con - tent - ed I'll be, For G G7 C

Final section of the accompaniment in G major, 3/4 time. The vocal line concludes with "change the green li - lacs to the red white and blue 2. I me. she loves an - oth - er one, bet - ter than D7 G G". The lyrics are: change the green li - lacs to the red white and blue 2. I me. she loves an - oth - er one, bet - ter than D7 G G

# The Hometown Polka

## Polka tempo

Melody Traditional  
Words by J. ESTELLA

Folk tempo

Words by J. ESTELLA

Solo {  4 P : Come let us go and have some fun down at the dance to - night, We'll

Acc. {  4 f G7 C : 

A musical score for 'The Hokey Pokey' featuring two staves. The top staff uses a treble clef and has lyrics: 'whirl a - round the floor, Then we will dance some more, Oh,'. The bottom staff uses a treble clef and shows chords: G7, C, G7, C. The music consists of four measures per line, with a repeat sign and a key change from G7 to C.

We will have a real good time, and that you can be sure, So

G7 C

A musical score for a vocal performance. The top staff shows a melody line with lyrics: "if you're ev - er lone - ly friends, this is the one best cure, Hey!". The bottom staff shows harmonic chords: F, G7, C, G7, C. The score is set on a five-line staff with a treble clef.

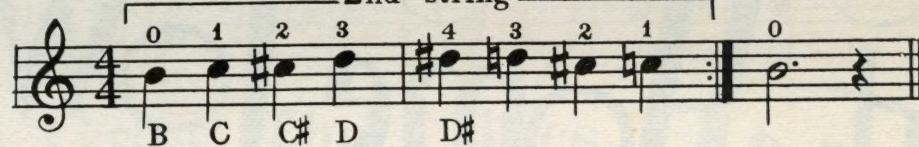
# Accidentals

All signs (sharps ♯, flats ♭, naturals ♮ etc.) placed before notes that are not found in the signature, are called accidentals.

## EXERCISE TO DEVELOP THE FOURTH FINGER

Repeat several times

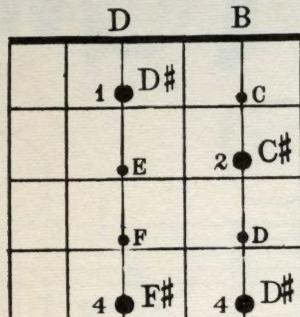
2nd string



4th string



### NEW NOTES



## Careless Love

FOLK SONG

Moderato

Solo

Acc.

New G7 chord



# Lil' LIZA JANE



31

Allegretto

AMERICAN FOLK SONG

Solo

*mf*

You've got a gal and I've got none, *Li'l Li - za Jane.*

C

Acc.

*(Bass Run)*

3 2 0 3

4

4

Come on my love and be my one, *Li'l Li - za Jane.*

C G7 C

4

Oh! *E - li - za, Li'l Li - za Jane!*

*f*

C F C

4

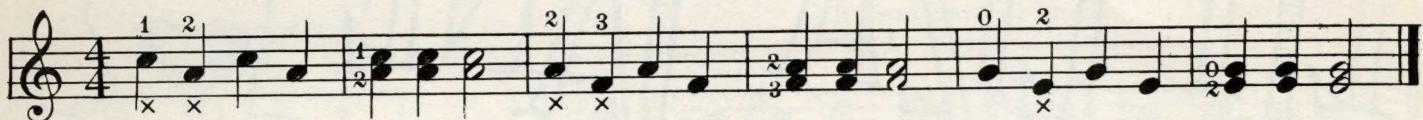
Oh! *E - li - za, Li'l Li - za Jane.*

C F C G7 C

4

# 32 Study In Building Thirds - Double Notes

(Third = Two notes, three degrees apart)



## Nelly Bly

S. FOSTER

Verse - Brightly

Solo { 4  
1. Nel - ly Bly,      Nel - ly Bly,      bring the broom a - long,      We'll  
2. Poke the wood,      la - dy love,      make the fire — burn,      And  
*mf*  
C

Acc. { 4  
G7

{  
sweep the kitch - en      clean, my dear, and      have a lit - tle      song.  
while I take my      gui - tar down, just      give the mush a      turn.  
C      F      G7      C

Chorus (Double notes opt.)  
Heigh!      Nel - ly,      Ho!      Nel - ly,      lis - ten love to      me,      I'll  
*f*  
C      F      C      G7

{  
sing for you,      play for you, a      dul - cem mel - o - dy.  
C      F      G7      C

*Continued in Book 3*

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